

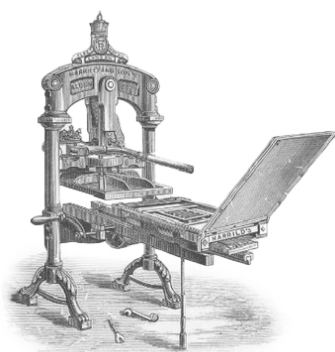


# Handlist of Letterpress Pamphlets

Produced by Classes Taught at the  
Historical Printing Room

Cambridge University Library

1974 - 2024



*Prepared by David Macfarlane*



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- DRDM

Title page and Colophon artwork used with kind permission of the artist, Chris Randle.

# Preface

In preparing to teach the Historical Printing course at the Cambridge University Library (CUL), I examined all of the pamphlets printed since the classes began 50 years ago and set out to produce a formal record of them. You hold in your hands that record.

Since I am a software engineer and technology manager as well as a bibliophile and letterpress printer, I used this project to develop a proof-of-concept solution in the domain of Digital Humanities. My object was to automate the report generation of bibliographic data managed in a spreadsheet.

In brief, I didn't use a word processor to generate this Handlist. Instead I assembled and formatted every datum in the list of pamphlets directly from my underlying spreadsheet using software. The main benefit is that the data are maintained in only one place, and a change anywhere in the spreadsheet will automatically propagate to the final document—thus avoiding duplication of effort as well as the potential for errors.

The merits of this as a structured approach go well beyond bibliography, and would be of use to anyone who wants to generate a document that is largely based on data in computer files. I explain this more fully in the Technical Appendix on page 27.

Which brings us to the matter at hand: I hope you enjoy perusing this Handlist of the last fifty years of letterpress pamphlets produced in the Historical Printing Room (HPR). Any of them can be ordered to the Rare Books Reading Room using the listed classmark.

- David RD Macfarlane  
September, 2024

## Introduction

Fifty years ago, the librarian and bibliographer Philip Gaskell established a working letterpress print shop in the Morison Room of the Cambridge University Library (CUL). Every year since 1974, the Library has conducted hands-on classes there to teach the fundamentals of historical printing to students, librarians, and other interested professionals. The students themselves hand set cold metal type, proof the galleys, ink and print on the dampened paper, and fold, stitch, and trim the finished sheets. In the files of the Historical Printing Room (HPR) are the 101 pamphlets created by these classes. This handlist enumerates and describes the students' pamphlets.



The pioneering bibliographer R. B. McKerrow wrote in the 1913 *Transactions of the Bibliographical Society*:

It would, I think, be an excellent thing if all who propose to edit an Elizabethan work from contemporary printed texts could be set to compose a sheet or two in as exact facsimile as possible of some Elizabethan octavo or quarto, and to print it on a press constructed on the Elizabethan model. [...] It would teach students not to regard a book as a collection of separate leaves of paper attached in some mysterious manner to a leather back, nor to think that the pages are printed one after another beginning at the first and proceeding regularly to the last. They would have constantly and clearly before their minds all the processes through which the matter of the work before them has passed, from its first being written down by the pen of its author to its appearance in the finished volume, and would know when and how mistakes are likely to arise;<sup>1</sup>

This inspired the “bibliographical press movement” and led to practical teaching establishments being set up at Yale University in 1927,<sup>2</sup> University College, London in 1934, and the “Bibliography Room” at the University of Oxford in 1949.

1. R. B. McKerrow, “Notes on Bibliographical Evidence for Literary Students and Editors of English Works of the Sixteenth and Seventeenth Centuries”. *Transactions of the Bibliographical Society*, XII (1911-13), 220. This work formed the basis of his book that is still at the foundation of historical bibliography, *An Introduction to Bibliography for Literary Students* (1927).

2. Katherine Ruffin, “Carl P Rollins and the Bibliographical Press at Yale University”. *Papers of the Bibliographical Society of America*, 2021, Vol 115:3.

After years of investigation and persuasion, Philip Gaskell set up the first “Bibliographical Press” at Cambridge University in 1953 as the third in the country. This was the Water Lane Press in the basement of King’s College, which he meticulously documented in 1955 in *Transactions of the Cambridge Bibliographical Society*.<sup>3</sup> Among his students were James Mosley, librarian of the St Bride printing library, and Donald F. McKenzie,<sup>4</sup> the literary scholar and bibliographer from New Zealand.<sup>5</sup>

Other countries joined the movement later: Canada in 1957 at McGill University; New Zealand in 1959 at Auckland and in 1961 in Dunedin;<sup>6</sup> and Australia in 1961 at the University of Queensland. By 1965, Gaskell was able to list 25 Bibliographical Presses around the world in his article for the inaugural issue of the *Journal of the Printing Historical Society*.<sup>7</sup>

After working as a librarian in Glasgow, Gaskell returned to Cambridge in 1967 to the position of Librarian of Trinity College. The next year, Sir Allen Lane, the founder of Penguin Books, presented to the University Library Stanley Morison’s books and remaining papers (those that hadn’t been lost in the Second World War).<sup>8</sup> This donation constituted the beginning of the Morison Room: an archive repository to which would be added the collected papers of Beatrice Warde (aka Paul Beaujon), Sir Francis Meynell (of the Nonesuch Press), Oliver Simon (of the Curwen Press), and many other individuals and organisations important to typography and printing.<sup>9</sup>

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3. Gaskell, Philip, “The First Two Years of the Water Lane Press”. *Transactions of the Cambridge Bibliographical Society*, vol. 2, no. 2, 1955, pp. 170-84. JSTOR, <http://www.jstor.org/stable/41154355>. Accessed 30 June 2024.

4. For a full appreciation of Don McKenzie’s life and work, see “Donald Francis McKenzie 1931-1999” by David McKitterick on the British Academy’s website ([thebritishacademy.ac.uk](http://thebritishacademy.ac.uk)).

5. Gaskell’s original 1813 Stanhope press (#108), which he acquired for the Water Lane Press in 1953 is now at the Wai-te-ata Press in New Zealand, the bibliographical press established in 1962 by Don McKenzie. See <https://www.wgtn.ac.nz/wtapress/about/our-history>

6. Keith Maslen, “The Bibliography Room Press 1961-2005: a short history and checklist” describes the press at Otago University in Dunedin. *Script & Print*, 30(3), 155-173, 2006.

7. Philip Gaskell, “The Bibliographical Press Movement”, *Journal of the Printing Historical Society*, Volume 1, Number 1, 1965.

8. David McKitterick, “Typographers Tallied - The Origin and Growth of the Stanley Morison Room. Cambridge University Library”, *Matrix*, number 5, 1985.

9. See <https://www.lib.cam.ac.uk/collections/departments/rare-books/rare-books-collections/historical-printing-room> for an overview.

It was in this rich field of typographical and bibliographical scholarship that Gaskell established the Cambridge University Library's bibliographical press in the Morison Room. By 1974, he was able to hold the first class where he taught the elements of hand composition and press operation, producing *Esmond Harried*, the first entry in this handlist, from Thackeray's manuscript.

Nicholas Smith and David McKitterick, on the staff at the University Library, joined Gaskell on the first few courses and continued to run the course after Gaskell moved on to other things. McKitterick taught every course until 1987 and Smith continued until 2024. Colin Clarkson, also at CUL, joined Smith in 1987 and has served as an instructor to the present day. An enumeration of the initials printed in the pamphlets finds Nick Smith (NAS) 96 times, Colin Clarkson (CTC) 71 times, and David McKitterick (DJM) 25 times.



The Historical Printing Room at the Cambridge University Library, also known as the Morison Room, is now located on the ground floor of the south front. It houses three Albion presses, a Columbian press, an Arab platen press, and an MM Kelton rolling press. It also has full-size replica of a late eighteenth-century wooden hand-press which was built to Gaskell's designs in the workshops of the Cambridge University Engineering Department.

The type collection, taken broadly, includes the Baskerville punches, assorted foundry matrices for ornaments and fonts, as well as punches, matrices, and type from the Kelmscott, Cranach, and Ashendene Presses, and type from the Eragny Press.<sup>10</sup> It also has workaday type and other material, including six pairs of cases of twelve point Ehrhardt type specially arranged for student composition.

Based on current (2024) practices, the classes are usually held over an eight week period, meeting Mondays and Thursdays at five o'clock in the HPR. The first session includes introductions all around, a review of the syllabus, and a tour of the print shop, highlighting the presses, the type, and the specialised tools.

The students are then introduced to the type cases they will be working from, which often elicits an "aha!" moment when they realise why letters are called "upper case" and "lower case". They configure their composing sticks to the correct measure and set a few lines of text to get accustomed to manipulating

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10. Thomas Balston. *The Cambridge University Press Collection of Private Press Types*, Printing Historical Society, 2013. Introduction by David McKitterick.

the stick, the setting rule, and the type without spilling it all.

Once they are comfortable setting type, the students get the source text for the class pamphlet, which is usually a photocopy of an interesting historical manuscript on which they can practise their semi-diplomatic transcription skills. The students then work their way through enough type to fill six to eight pages of a medium quarto pamphlet. The type is arranged in galleys and printed so the class can proof their work. They review their edits in an editorial session around a table and the corrections are then collated and applied to the type.

The type is split into pages and arranged in the correct imposition scheme on the bed of the press for the first forme. This is typically on the shop's largest press, a Barrett/Hopkinson Albion press made in the 1840s. Each student practises inking the type with a two-handed roller and pulling an impression on dampened paper held between the frisket and the tympan. On the second day of printing they print the other side of the sheets. The course finishes with a class where they fold and stitch the covers and the printed sheets together. After the pamphlets are trimmed in the twenty-four inch guillotine, their work is done. Each student gets two copies to take home; a copy is submitted to the Cambridge University Library for cataloguing, and any spares are filed in the file boxes in the HPR.

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# Handlist

## Explanatory Notes

Each item in this handlist describes a pamphlet produced by a class taught in the Historical Printing Room in the Cambridge University Library.

Every entry follows the same order, and tacitly skips over a field if there is no information. The fields are as follows:

### Title

The title as it appears on the title page, or the cover if there is no title page. The letters vv/w, i/j and u/v have been modernized. It is not a transcription; capitalisation has been changed to sentence case for ease of reading.

### Year

This is the calendar year in which the pamphlet was produced. If the term is known, a letter code is used (L - Lent Jan-Mar; E - Easter Apr-Jun; M - Michaelmas Oct-Dec)<sup>11</sup>. The list is therefore in chronological order as much as possible.

### Author

The author of the original work, as shown on the title page or identified in the Colophon.

### Source

Where the source is identified in the Colophon, the reference is cited here. "CUL" indicates the item can be found in the Cambridge University Library, where known. No attempt has been made to check the citations found in the pamphlets' colophons.

### Format (collation, pagination, binding)

The collation is given in Bowers/Gaskell format. For example, "4<sup>o</sup>: [A]<sup>4</sup>; 4 leaves, pp 1-7 [I];" is stating that the format is quarto (a sheet folded twice, the gathering is assumed have a signature designation of 'A' because it is not signed, and there are four leaves (each leaf has two pages). Following the semicolon is the pagination, which repeats the number of leaves and then shows the page numbers, enclosing any missing printed page numbers in square brackets. This is followed by a

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11. I am indebted to Colin Clarkson for researching the term dates of the pamphlets.

description of the cover stock and whether it is sewn or not. Ink is black unless noted. All items are trimmed except where noted.

**Size** The size is given in millimetres.

#### **Class Credits**

Where present, the initials of the class members and the teachers are included as they appear in the pamphlet.

#### **Notes**

Other significant observations of the pamphlet are listed as “Notes”, such as an engraved frontispiece, the presence of catchwords, or decorations used. Other important information from the colophon is also included here.

**Tag** If the source for the pamphlet is a play, journal, speech, poetry, or letter(s), the tag is listed and also entered into the index.

#### **Classmark**

The classmark of the item in the CUL catalogue is given in italics, for example: *864.a.211(2)*. This has been verified against the online catalogue, iDiscover.

#### **Handlist Number**

Each entry ends with an ‘M’ number, eg, **M-0070**, an unchanging number attached to each pamphlet in date created order. Note that the numbering scheme allows for additions between numbers so the chronological sequence can be maintained if additions are made.

Where multiple copies differ from each other, the alternative features are shown in square brackets with the word "alt".

The printing location for all items is the Historical Printing Room at the Cambridge University Library in Cambridge, UK. Publisher is omitted, as most pamphlets are not published or do not list a publisher.

Long entries in the index are truncated and the ellipses are each indicated with an ellipsis ('...'). Note that the index is generated with an entry for each item by design, resulting in duplicate page numbers where the indexed term is in several entries on one page.

## **Handlist Entries**

### **Esmond Harried • 1974 M**

[William Makepeace] Thackeray. Source: Thackeray's Manuscript, [in Trinity College, Cambridge] which was the original printer's copy; and checked against the first Edition, 1852. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; Light blue cover, stitched. 171x120 [alt: 196x125]. Class credits: MA, RPA, AJCB, CCDB, CC, PG, CH, JH, JJH, PDH, BJ, DJM, CJAM, JON, WBN, NAS, DCHS, RST. Notes: drop cap on p [3]; . 864.a.211(2) **M-0010**

### **Instructions to the Cook • 1975**

Rev'd Dr Swift. Source: Swift's autograph Manuscript, in Trinity College, Cambridge. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; Light blue cover, stitched. 188x135. Class credits: LDE, PFH, DJM, RDP, PR, MJS, NAS. Notes: square of ornaments on cover and title page; drop cap on p [3]. 864.a.211(3) **M-0020**

### **Hamlet and the Players • 1975**

[William Shakespeare]. 2<sup>o</sup>: [A]<sup>2</sup>; 2 Leaves unnumbered, [pp 1-4]. 234x172. Class credits: HVB, PWMB, CPC, DWC, GG, PG, DJM, NAS. Notes: no cover; ornamental tailpiece on third page. Tag: play. 864.a.211(4) **M-0030**

### **A Subject for the Mirth of the World • 1975**

Sir Robert Howard. Source: A Scene from Sir Robert Howard's *The Country Gentleman*, 1669. 4<sup>o</sup>: [A]<sup>8</sup>; 8 Leaves, pp [5] 4-13 [1], [pages out of order by printing the sheet with pages 6/7 and 10/3 upside down relative to the other side, in some copies]; Light blue cover, stitched. 222x172. Notes: edition of 30; cover is blank; no class credits; drop cap on p [3]; ornamental tailpiece on p 13. Tag: play. 864.a.211(5) **M-0040**

### **The Copey of an oration Made & pronounced by Mr Pownde of Lyncolnes Inne with a brave Maske owt of the same howse all one greatte horses att the Marriage off the yonge Erle of South Hampton to the Lord Mountagues dawghter abowt Shrovetide 1565 • 1975**

[Thomas Pounce (1539-1614)]. Source: Rawl.Poet.108. 4<sup>o</sup>: [A]<sup>10</sup>; 10 Leaves unnumbered, two conjugate Leaves May be a half sheet; [pp 1-20]; Light blue cover, stitched. 171x122. Notes: edition of 30; cover is blank; no class credits; ornament on title page and page [5]. Tag: poetry; play. 864.a.211(6) **M-0050**

### **Jude Obscured • 1976 L**

Thomas Hardy. Source: from Hardy's autograph Manuscript in the Fitzwilliam Museum, Cambridge. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 2-6; Light blue cover, stitched. 198x139. Class credits: GCB, TJC, MHH, DJM, ARP, ALR,

NAS. Notes: front cover with diamond ornament border and cut of an Albion hand press. 864.a.211(8) **M-0060**

**Wimpole Hall - Extracted From A Journal of a Tour to the Source of the River Cam, Made in July 1800 by WB Trevilyan and J Plumtre • 1976 M**

J.Plumtre [sic]. Source: Plumtre's [sic] Manuscript (CUL MS Add.5819). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 2-6; Light blue cover, stitched. 184x130. Class credits: SCB, MMB, TDH, DJM, LQ, JQ, NAS, WDT. Notes: Trevilyan Made the tour with Plumtre but Plumtre alone is the author of the text; this text is continued in M-0520 (1999). Tag: journal. 864.a.211(7) **M-0070**

**Sir Joseph Banks in the Black Country - 1768 • 1977 L**

Sir Joseph Banks. Source: the original diary of Sir Joseph Banks (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-7 [1]; Light blue cover, stitched. 212x141. Class credits: HB, RB, SCB, DJM, CP, JCS, NAS, JZ. Notes: ornament on cover and title page. Tag: journal. 864.a.211(9) **M-0080**

**A Step to Stir-Bitch-Fair • 1977 M**

[Anon]. Source: a pamphlet attributed to Ned Ward & published in 1700. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover, stitched. 209x147. Class credits: DRB, MRK, DSM, DJM, YM, MAS, MMS, NAS, TT. Notes: rules of ornaments on cover and ornament on title page. 864.a.211(11) **M-0090**

**Sir Joseph Banks at the Dale • 1978 L**

Sir Joseph Banks. Source: the original diary of Sir Joseph Banks (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-7 [1]; grey cover printed in red ink, stitched. 194x141. Class credits: CAA, AADCB, DSB, VAH, MJ, DJM, NAS, SGW. Notes: illustration of railway construction design using rule and ornaments on page 7; rules of ornaments on cover and tailpiece on title page. Tag: journal. 864.a.211(12) **M-0100**

**Directions to the Footman • 1978 M**

Revd Dr Swift. Source: Swift's original Manuscript in the Library of Trinity College, Cambridge (MS Rothschild A.5.8). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; goldenrod cover printed in red ink, stitched. 201x141. Class credits: CAL, DJM, JNM, AMP, NAS, NEW, RSY, NZ. Notes: ornament square on title page. 864.a.211(15) **M-0110**

**Directions to the Butler • 1979 L**

Rev'd Dr Swift. Source: Swift's original Manuscript in the Library of Trinity College, Cambridge (MS Rothschild A.5.8). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; goldenrod cover, stitched. 203x142. Class credits: JMC, RDD, DE, BDG, DJM, CN, MJS, NAS. Notes: border of ornaments and cut of Albion press on

cover; cut of Albion press on title page. 864.a.211(13) **M-0120**

**The Spirit of Christmas Present • 1979 M**

Charles Dickens. Source: Facsimile of Dickens's original Manuscript in the Pierpont Morgan Library. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-5 [1] 7-8; Light blue cover printed in red ink, stitched. 215x141. Class credits: SB, PRKD, EWG, DJM, LNP, NAS, SS, PJW. Notes: border of ornaments on cover.

864.a.211(17) **M-0130**

**Scott's Old Mortality - A Fragment • 1980 L**

[Walter] Scott. Source: Photocopy of Scott's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; Light blue cover printed in brown ink, stitched. 212x133. Class credits: CWB, DCH, AK, DL-W, DJM, JM, NAS, JCT. Notes: cut of Stanhope-style press on cover; skull & crossbones ornaments on Last page. 864.a.211(87)

**M-0140**

**A Christmas Carol • 1980 M**

Charles Dickens. Source: Facsimile of Dickens's original Manuscript in the Pierpont Morgan Library. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover printed in green ink, stitched. 199x139 [alt 204x140]. Class credits: PLeGA, BB, IAF, MRH, RJCL, DJM, NR-J, NAS. Notes: rule border on cover; drop cap on p [3]. 864.a.211(88) **M-0150**

**Bessie Maclure - A Fragment from Scott's Old Mortality • 1981**

[Walter] Scott. Source: Photocopy of Scott's original Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover [alt Light grey] printed in brown ink stitched. 193x130. Class credits: RMA, PBF, DJM, ALHR, NAS, JECW. Notes: ornament border on cover and cut of Albion press on title page.

864.a.211(19) **M-0160**

**The Bridgewater Canal in 1767 • 1981**

Sir Joseph Banks. Source: Sir Joseph Banks's original Manuscript (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>6</sup> 6 Leaves, two conjugate Leaves May be a half sheet, pp [3] 4-12; Light blue cover printed in red ink, stitched. 167x107. Class credits: RAC, MG, AK, CEM, DJM, RRM, NAS. Notes: Extracts from the Journal of Sir Joseph Banks. Tag: journal. 864.a.211(114) **M-0170**

**Usefull and Ingenious Inventions - Brindley and the Bridgewater Canal • 1982 L**

Sir Joseph Banks. Source: Sir Joseph Banks's original Manuscript (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; blue cover printed in green ink, stitched. 196x125. Class credits: LCD, KDH, DJM, MHR, IFR, AS, NAS. Notes: two illustrations Made from circles, rules, and type on pp 7-8. Tag:

journal. 864.a.211(20) **M-0180**

**The Downfall of Temporizing Poets, unlicenst Printers, upstart Booksellers, trotting Mercuries, and bawling Hawkers • 1982 M**

[Anon]. Source: Wing D2088. 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves, pp [2] 1-5 [1]; Light brown cover, stab binding. 205x158. Class credits: RJA, ASB, GB, JH, DJM, JR, MS, NAS. Notes: cover is blank; square of ornaments and skull & crossbones on title page, "Printed Merrily, and May be read unhappily, betwixt Hawke and Bussard. 1641."; Elaborate headpiece of ornaments on page 1; drop cap on p 3; catchwords and signatures are present. Tag: play. 864.a.211(21) **M-0190**

**Cantabrigia Depicta [Trinity Hall] • 1983 July**

[Anon]. Source: extract from Cantabrigia Depicta, 1763, Trinity Hall section. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves unnumbered, [pp 1-8]; not stitched, no cover, [alt pale blue cover, stitched]. 191x134 [alt on cream Laid paper, folded but uncut 213x137]. Class credits: IB, HD, MH, NH, EK, CM, MM, RS. Notes: July 1983, by the Cambridge-UCLA course "The World of the Book"; title page is typographic facsimile of original; drop cap on p [3]. 864.a.211(22) **M-0200**

**Paper-Making in Cambridge • 1983 M**

Thomas Fuller. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-5 [3]; pale yellow cover, stitched. 193x140. Class credits: FMGC, DJM, HM, JP, GJR, NAS. Notes: border of ornaments on cover; footnotes; ornament on title page; cut of Albion press on p [8]. 864.a.211(23) **M-0210**

**A Parable of this Unhappy Condition - Set forth by Dr James, Late Provost of Eton College • 1984 L**

Dr James. Source: from M.R. James's More Ghost Stories of an Antiquary [1911]. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale peach cover, stitched. 183x139 [alt 171x140]. Class credits: JB, NPH, DJM, HEO, NAP, AER, NAS, RS. Notes: "for the Assigns of Anthony Cadman"; quote of Psalm 109 and rule border on cover, rules and tailpiece on title page, Extensive headpiece and drop cap in ornamental border on p [3], skull & crossbones ornaments on p 8; catchwords are present. 864.a.211(24) **M-0220**

**A Power-House of Learning - The Opening of the New University Library, Cambridge, 22 October 1934 • 1984 M**

Dr M R James and Mrs Elfrida Cameron. Source: (1) speech by Dr James at the Luncheon in Pembroke College (2) account by Mrs Elfrida Cameron of the actual opening of the Library; both Manuscripts held at CUL. 4<sup>o</sup>: [A]<sup>6</sup>; 6 Leaves, pp [5] 6-7 [2] 10-12; Light blue cover, stitched. 170x109. Class credits: AB, AJD, DED, TD, MPK, DJM, SJP, NAS. Notes: "printed to Mark the

50th anniversary of the opening of the new University Library on October 22, 1934; [emblematic crest for Cambridge University at the time of George II]; border of ornaments and pencraft ornament on title page. Tag: speech.  
864.a.211(36), 864.a.211(37) **M-0230**

**Excursion to Eastbury • 1985 L**

Sir Joseph Banks. Source: the author's Manuscript (CUL MS Add.6294). 4°: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; blue-green cover printed in red ink, stitched. 234x183. Class credits: RB, AKD, DJM, CP, NAS, KT, PW. Notes: frame of ornaments on front cover; printed Marginalia and footnotes. Tag: journal.  
864.a.211(25) **M-0240**

**Cantabrigia Depicta, Etc [Senate House] • 1985 August**

[Anon]. Source: extract from Cantabrigia Depicta of 1763. 2°: [A]<sup>2</sup>; 2 Leaves unnumbered, [pp 1-4]; no cover; half sheet with Bodleian watermark. 240x176 [alt: 246x177]. Class credits: HC, JC, DF, CMH, EAH, MM, EO, MOJr, AR, CS, KS, NAS, PT, NPW. Notes: by the Members of the 1985 Cambridge-UCLA course "The World of the Book"; printed Marginalia; cut of Senate House on p[1]. 864.a.211(31), 864.a.211(48) **M-0250**

**Descent into a Coal-Pit • 1985 M**

James Plumptre. Source: James Plumptre's Journal of a tour to Scotland in 1799 (CUL MS Add.5814-6). 4°: ‡<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale peach cover printed in red ink [alt grey with pasted on title], stitched;. 204x146. Class credits: CA, GD, DJM, TM, CP, NAS, TS, JW. Notes: ruled border on Label on cover, cut of Albion press on title page; catchwords present; drop cap on p [3]. Tag: journal. 864.a.211(30) **M-0260**

**Blind Jack & Mother Shipton • 1986 L**

James Plumptre. Source: James Plumptre's MS Journal of a Tour in Scotland (CUL MS Add.5814-6). 4°: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale peach cover printed in red ink, stitched. 196x139. Class credits: PB, CJ, DJM, RM, DN, FN, KS, NAS. Notes: border of ornaments on cover; woodcut illustration of Mother Shipton on title page. Tag: journal. 864.a.211(27), 864.a.211(28) **M-0270**

**The Excursion Continued • 1986 M**

Sir Joseph Banks. Source: extract from the author's journal (CUL MS Add.6294). 4°: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale peach cover printed in brown ink, stitched. 232x183. Class credits: MB, DJM, SP, AP, MR, NAS, TS. Notes: border of ornaments on cover; square of ornaments on title page; footnotes and printed Marginalia; continues that published as "Excursion to

Eastbury". Tag: journal. 864.a.211(26) **M-0280**

**The Famous Historie of Anaxius • 1987 L**

Sir Philip Sidney. Source: extract from Philip Sidney's Manuscript copy of "New" Arcadia (CUL MS Kk.1.5) dated 1584 (the poem is taken from a MS in St John's College, Cambridge). 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover, stitched. 230x175. Class credits: CC, TH, HH, DJM, MO, NAS, TS. Notes: decorative border with Cambridge University crest on cover; decorated headpiece on p [3] and tailpiece on p 8; catchwords, footnotes, and one signature present. Tag: poetry. 864.a.211(29) **M-0290**

**Further Directions to the Butler • 1987 M**

Rev'd Dr Swift. Source: Swift's original Manuscript in Trinity College, Cambridge (MS Rothschild A.5.8). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover [alt pale brown], stitched. 203x135. Class credits: C[T]C, AH, MR, JCR, JR, NAS. Notes: border of ornaments on cover; printed Marginalia; contents are different from M-0120, "Directions to the Butler". 864.a.211(35) **M-0300**

**Further Ramblings of Sir Joseph Banks • 1988 L**

Sir Joseph Banks. Source: extract from the Journal of Sir Joseph Banks (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-7 [1]; brown cover printed in brown ink, stitched. 216x182. Class credits: RJED, TAJCMF, PAH, NAS. Notes: border of ornaments on cover; ornament on title page; ornamental tailpiece on p 7; footnotes and printed Marginalia. Tag: journal. 864.a.211(38) **M-0310**

**The Christmas Prince - The Election of a Prince of the Revels at St John's College, Oxford in 1607 • 1988 M**

[Anon]. Source: facsimile of the original Manuscript. 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves unnumbered, [pp 1-8]; brown cover printed in brown ink, stitched. 201x136. Class credits: RA, CTC, AH, NAS, AT, AW, SW. Notes: ornamental drop cap on first text page; catchwords and signatures present; colophon on back cover. 864.a.211(40) **M-0320**

**Two Letters Concerning One Subject • 1989 L**

Sir Philip Sidney and Sir Fulke Greville. Source: CUL MS Add.7958. 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves unnumbered, [pp 1-8]; cream cover with red ornaments and black Lettering, stitched. 253x176. Class credits: CTC, GD, GE, SJ, MJL, RL, MGL, AN, LP, TR, BS, JS, NAS. Notes: catchwords and signatures are present; ornamented cover printed in red ink; illustrative tailpiece on final text page; "Italic type has been used to represent contractions in the original MS". Tag: letter. 864.a.211(43) **M-0330**



**The End of an Excursion - An Extract from the Journal of Sir Joseph Banks • 1989 M**

Sir Joseph Banks. Source: extract from the Journal of Sir Joseph Banks (CUL MS Add.6294). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; orange cover, stitched. 228x172. Class credits: SJA, DAJC, CTC, AO'H, EAQ, NAS, MAT. Notes: ruled border on cover; illustrative tailpiece on p 8; footnotes and printed Marginalia; "This final Extract from Sir Joseph Banks's Manuscript journal ... continues the account printed as 'An Excursion to Eastbury' [M-0240], 'The Excursion Continued' [M-0280], and 'Further Ramblings of Sir Joseph Banks' [M-0310]". Tag: journal. 864.a.211(39) **M-0340**

**The Case of the Curious Cows - A Sherlock Holmes Adventure!!! • 1990 L**

[Arthur] Conan Doyle. Source: extract from 'The Adventure of the Priory School' from a facsimile of Conan Doyle's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; pale yellow cover [alt Light blue, orange], stitched. 263x207. Class credits: CTC, KG, AS, NAS, ST, JW. Notes: decorative frame on cover; illustrative head piece on first text page; image of Albion press on p8. 864.a.211(103) **M-0350**

**Terror & Admiration - James Plumptre's Account of a Day in the High Peak, 24 August, 1793 • 1990 M**

James Plumptre. Source: extract from James Plumptre's Journal of a Tour to Derbyshire in 1793 (CUL MS Add.5804). 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves, pp [1] 2-8; pale yellow cover printed in brown ink, stitched. 265x202. Class credits: MEB, BC, CTC, SK, GN, JR, JRR, AS, EAS, MS, NAS, RS, NT. Notes: cover shows date 'M' (typo for MXM or MCMXC); 864.a.211(41) has MCM; ornament frame on cover; decorative drop cap on p [1]; footnotes; ornamental tail piece on Last page. Tag: journal; poetry. 864.a.211(41), 864.a.211(42) **M-0360**

**A Visit to Petersburg - Extracts from A NORTHERN TOUR in the years 1775 & 1776 through COPENHAGEN and PETERSBURGH to The River SUIR joining the Lakes of ONEGA and LAGODA - in a series of Letters • 1991**

John, 2<sup>nd</sup> Lord Henniker. Source: the Manuscript of Lord Henniker's "Northern Tour" (CUL MS Add.8720). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; pale purple cover [alt grey] printed in brown ink, stitched. 220x149. Class credits: CTC, MN, KP, JER, DS, NAS, RIT, MW. Notes: tailpiece on p 3; tailpiece on p 8;. Tag: letter. 864.a.211(46) **M-0370**

**The Last Voyage of Master Thomas Cavendish • 1991**

Thomas Cavendish. Source: facsimile and transcript Edited by DB Quinn. 4<sup>o</sup>:

[A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; dark blue cover [alt tan], stitched. 235x183 [alt in tan covers: 230x183]. Class credits: GC, CTC, PD, OG, RM, RS, NAS, MS. Notes: decorative border with Cambridge University crest on cover; drop cap and decorative headpiece on p [1]; ornamented tailpiece; text continued in "The Most Greatest Distress" (M-0410). Tag: journal; letter. 864.a.211(45)  
**M-0380**

**Amazing Scene! An Extract from a Journal of a Tour through North Wales, 1792 • 1992 L**

James Plumptre. Source: journal of James Plumptre (CUL MS Add.5802). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; pale pink cover, stitched. 220x151. Class credits: GA, KRB, CTC, GBF, JP, MS, BS, NAS. Notes: ornament border on cover; decorative tailpieces on p 8 and back cover; colophon on back cover. Tag: journal. 864.a.211(47) **M-0390**

**Expedition to the River Swir • 1992 M**

John, 2<sup>nd</sup> Lord Henniker. Source: the Manuscript of Lord Henniker's "Northern Tour" (CUL MS Add.8720). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover printed in red ink, stitched. 220x145. Class credits: CTC, AD, RM, SM, DFJN, AO, NAS, JFRW. Notes: ornament border and cut of Albion press on cover; text continued in M-0510, "I Must, I Will Digress". Tag: letter. 864.a.211(49) **M-0400**

**The Most Greatest Distress - The Last Days of Thomas Cavendish • 1993**

Thomas Cavendish. Source: facsimile and transcript Edited by DB Quinn. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; Light blue cover, stitched. 204x138 [alt 216x141]. Class credits: CCC, CTC, EEH, RMJ, CMM, NAS, TPS, JSW, SZ. Notes: cut of sailing ship on cover; drop cap on p [1]; cut of Albion press on p 8; text continued from "The Last Voyage of Master Thomas Cavendish" (M-0380). Tag: journal; letter. 864.a.211(50) **M-0410**

**Wild Craggs & Lofty Mountains - A Pedestrian Journey to the Lakes, 1799 • 1993**

James Plumptre. Source: James Plumptre's Manuscript journal (CUL MS Add.5814-6). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; green cover, stitched. 192x137. Class credits: CTC, CH, MK, GL, LR, NAS, HW, JW. Notes: pencraft ornament on cover; illustrative cut on p 8. Tag: journal. 864.a.211(51)  
**M-0420**

**A Dead Rat, & a String to Swing It With • 1994 L**

Mark Twain. Source: extract from "Tom Sawyer" from the facsimile of the author's MS. 4<sup>o</sup>: [A]<sup>6</sup>; 6 Leaves, pp [3] 4-12 (p 10 Misnumbered 01); white

cover printed in burgundy ink, stitched. 170x107. Class credits: CB, FB, MB, CTC, MMcC, NS, RS, BBW. Notes: ruled border on cover; cut of Albion press on p [2]; decorative drop cap on p [3]; decorative "Finis" tailpiece on p 12;. 864.a.211(52) **M-0430**

**Tho: Randolphs Pedlar • 1994 M**

Thomas Randolph. Source: a copy of British Library MS Add.27406. 4<sup>o</sup>: [A]<sup>8</sup>; 8 Leaves, pp [3] 4-15 [1]; tan cover printed in red ink, stitched. 194x142. Class credits: CTC, CD, LG, IM, MM, PM, NAS, MT. Notes: border of ornaments and ornament centrepiece on title page; ornament square on p [2]; decorative headpiece and decorative drop cap on p [3]. Tag: poetry. 864.a.211(53) **M-0440**

**Speadye Violence - or, A Briefe Encounter Between Amphialus & Philantas • 1995 L**

Sir Philip Sidney. Source: extract from Sir Philip Sidney's 'New' Arcadia Manuscript Kk.1.5 dated 1584 in CUL. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; cream cover printed in red ink, stitched. 277x188. Class credits: CC, CTC, KC, JK, SK-R, EM, CS, NAS. Notes: woodcut and ornaments on cover; border of ornaments and decorative cut on title page; "Letters or words in [ ] represent those omitted by the scribe, while those in || || are considered to be intrusive"; headpiece and decorative drop cap on p 3; catchwords and footnotes. 864.a.211(54) **M-0450**

**All on Fire! A Dramatic Tour • 1995 M**

James Plumptre. Source: James Plumptre's Journal of his tour in September, October & November 1790 (CUL MS Add.5794). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; Light blue cover printed in black and red inks, stitched. 206x146. Class credits: JA, NB, CTC, DC, TE, PL, NAS, JY. Notes: illustrative cut on front cover; hand set table on p [8]; colophon printed in black ink on back cover. Tag: journal. 864.a.211(55) **M-0460**

**The Pinch-Bug & the Poodle - An Episode from Mark Twain's "Tom Sawyer" • 1996 L**

Mark Twain. Source: This Extract from Mark Twain's Tom Sawyer, together with the author's preface and part of the introduction, has been taken from the facsimile published by Georgetown University in 1982. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [2] 3-7 [1]; Light blue cover printed in blue ink, stitched. 195x136. Class credits: CTC, BvE, TPE, WHK, BR, NAS, JDW, JSW. Notes: printing on an angle on p 5; colophon on back cover. 864.a.211(56) **M-0470**

**Jane Austen's Bath - In Two Letters to her Sister Cassandra • 1996 M**

Jane Austen. Source: letters 37 & 38 in Chapman's collection, from the facsimile of the author's Manuscript published by Southern Illinois University Press in 1990. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale olive cover printed in red ink, stitched. 267x208. Class credits: CTC, NLG, JWK, RCL, KAQ, NAS, AEZ. Notes: ruled border on cover; notes for places and people on p 8; colophon on back cover. Tag: letter. 864.a.211(57) **M-0480**

**Partial, Prejudiced, & Ignorant - Extracts from Jane Austen's "History of England" • 1997 L**

Jane Austen. Source: published facsimile of Jane Austen's Manuscript (now in the British Library). 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; grey cover printed in red and black inks, stitched. 186x137. Class credits: PB, CTC, TL, AP, TP, AR, NAS. Notes: ornamental cut border on cover page; heraldic cut on p [1]; cut on p 7; signatures and catchwords present. 864.a.211(58) **M-0490**

**A Romantic Episode from An Old Wives' Tale • 1997 M**

Arnold Bennett. Source: facsimile of the author's Manuscript published in 1927. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; dark pink cover, stitched. 282x203 [alt 267x201]. Class credits: CTC, MG, DJ, PK, AP, NAS, JT, PU. Notes: "*Officinæ Antiquæ Ultimus Libellus*" [last pamphlet of the old office] on the cover Marks the Move of the HPR from North Front (which became the Milstein Room) to the South Front; cut of Albion press on p 8. 864.a.211(59) **M-0500**

**I Must, I Will Digress - Further Ramblings on the River Swir • 1998 M**

John, 2<sup>nd</sup> Lord Henniker. Source: extract from the series of Letters written by John, Lord Henniker (CUL MS Add.8720). 4<sup>o</sup>: (engr frontis +) [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; Light grey cover printed in brown ink, stitched. 209x146. Class credits: AB, CB, MB, ASC, CTC, ML, TM-W, NAS. Notes: "follows on directly from that published as 'Expedition to the River Swir'" (M-0400); illustrative cut on cover; Engraved frontispiece singleton sewn into gathering; colophon on back cover. Tag: letter. 864.a.211(61) **M-0510**

**Journal of a Tour to the Source of the River Cam • 1999 L**

James Plumptre. Source: the journal of James Plumptre (CUL MS Add.5819). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; dark pink cover printed in blue ink, stitched. 195x134. Class credits: CTC, AGQ, GH, HK, NM, NAS, AT. Notes: "continues the text published in 1976 as 'Wimpole Hall '" (M-0070); decorative cut on cover; colophon on back cover. Tag: journal. 864.a.211(60) **M-0520**

**A Little Time, & a Little Paper ... • 1999 M**

Sir Joseph Banks. Source: Sir Joseph Banks's original journal (CUL MS Add.6294). 4<sup>o</sup>: ¶<sup>6</sup>, 6 Leaves, pp [3] 4-12; cream cover [alt tan] printed in red ink, stitched. 173x113. Class credits: MA, CTC, ND, CMcK, MS, NAS, HT, AV. Notes: woodcut (signed "W M Craig" and "R Austin") and border of ornaments on cover; cut of Albion press on p [2]; woodcut on p 12 (signed "R.A"); signatures present. Tag: journal. 864.a.211(62) **M-0530**

**The Monkey's Paw • 2000 M**

W W Jacobs. Source: published facsimile of the author's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>, 4 Leaves, pp [1] 2-7 [1]; orange cover printed in red ink, stitched. 192x132. Class credits: CTC, PC, KE, FL, KL, CM, NAS. Notes: cut of Monkey on cover as a rebus in the title; drop cap on p [1]; decorative tailpiece p 7. 864.a.211(63) **M-0540**

**Poor Tess! • 2001 M**

Thomas Hardy. Source: published facsimile of Hardy's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; grey cover [alt tan], stitched. 293x205 [printed covers]; [alt 285x208]. Class credits: AC, CTC, ACH, TM, NAS, MMW, Ying-CW, Yu-CW. Notes: colophon describes this as an abridgement; title and woodcut illustration pasted onto cover of alternately sized copy. 864.a.211(65) **M-0550**

**The Pound of Sugar • 2002 L**

Emma Darwin. Source: CUL MS DAR 185:101 by kind permission of WH Darwin and Professor RD Keynes. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; dusty rose cover printed in blue ink, stitched. 204x130. Class credits: MB, CTC, A-ME, SM-G, SP, AS, NAS, SS. Notes: ruled border on cover; dedication page to Anne & Frederick Burkhardt; drop cap p [3]; colophon on back cover. 864.a.211(66) **M-0560**

**Frankenstein - A Fragment • 2002 M**

Mary Shelley. Source: facsimile of the Earliest known text. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 228x189 [alt 248x197]. Class credits: CTC, YD, CH, DH, WP, SR, DS, NAS. Notes: ruled border and skull & crossbones ornament on cover; tailpiece of skull & crossbones ornament on p [8]; colophon on back cover. 864.a.211(67) **M-0570**

**Specimen of Scotch Travelling • 2003**

Miss Parker. Source: facsimile published by the Roxburghe Club in 1984 as "A Tour in Scotland in 1863". 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-8; Mustard cover printed in red and black inks, stitched. 223x170. Class credits: CTC, LH, RH, DP, RR,

NAS, EW. Notes: illustrative cut on cover in black ink; colophon on back cover printed in red ink. Tag: journal. 864.a.211(68) **M-0580**

**A Very Distinguished Flirt - Extracts from Jane Austen's Lady Susan • 2003**

Jane Austen. Source: facsimile of the Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 206x172. Class credits: CTC, AFP, CJ, FL, VM, JS, NAS, NT. Notes: interstitial headpiece on p 7; cut of Albion press on p [8]; colophon on back cover. 864.a.211(79) **M-0590**

**Frankenstein - The End • 2004 L**

Mary Shelley. Source: earliest known draft, published in 1996. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 202x166. Class credits: PA, KA, CTC, SG, AK, FM, NAS, RW. Notes: illustrative cut runs across full Length of cover (back and front) signed "AD 1955"; colophon on back cover. 864.a.211(69) **M-0600**

**Christmas on Egdon Heath • 2004 M**

Thomas Hardy. Source: printed facsimile of Thomas Hardy's "The Return of the Native". 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 199x178 [alt 217x193]. Class credits: CTC, FI, AL, CDL, LN, MS, NAS. Notes: illustrative woodcut on cover; illustrative woodcut on p [8]; colophon on back cover. 864.a.211(70) **M-0610**

**A Very Pretty Story • 2005 L**

Jane Johnson. Source: published facsimile of Jane Johnson's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; purple cover printed in red ink, stitched. 184x147. Class credits: JMC, CTC, LD, CEG, LO, BKP, NAS, RVW. Notes: tailpiece of skull & crossbones ornaments on p 8; colophon on back cover. 864.a.211(71) **M-0620**

**So Melancholy an Accident! • 2005 M**

Sir Graham Moore. Source: manuscript diary of Admiral Sir Graham Moore (1764-1843) [CUL MS Add.9303]. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale brown cover [alt pale orange] printed in red and black inks, stitched. 193x157. Class credits: CTC, AD, TH, SM, NAS, ET, BW, OY-S. Notes: illustrative cut on cover; illustrative cut on p 1; printed Marginalia dates of journal Entries; skull & crossbones ornaments on p [8]; colophon on back cover. Tag: journal. 864.a.211(72) **M-0630**

**Safie - The Arabian Girl • 2006 L**

Mary Shelley. Source: 1996 facsimile of Mary Shelley's MS [of "Frankenstein; or, The Modern Prometheus"]. 4<sup>o</sup>: A<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; dusty rose cover [alt pink and pale rose], stitched. 188x161. Class credits: BB, CTC, NP,

PP, SP, ER, CR, NAS. Notes: decorative border on cover; signature and catchwords are present; decorative headpiece on p [1]; illustrative cut on p 7; colophon on back cover. 864.a.211(73) **M-0640**

**Singular & Striking • 2006 M**

Sir Joseph Banks. Source: extracts from CUL MS Add.6294. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; purple cover, stitched. 207x175. Class credits: ERA, EB, AJB, CTC, KFF, APJ, JK, NAS. Notes: Illustrative cut on cover; printed Marginalia; cut of Albion press on back cover; colophon on back cover. Tag: journal; poetry. 864.a.211(74) **M-0650**

**Little Worth Seeing - A Visit to Chatsworth • 2007 L**

James Plumptre. Source: extract from CUL MS Add 5804. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; purple cover, stitched. 210x154. Class credits: CTC, RRD, SD, NSH, SLH, BJGAK, NAS, PCJS. Notes: cut of Albion press on cover; illustrative cut on p 8; illustrative cut on back cover; colophon on back cover. Tag: journal; poetry. 864.a.211(75) **M-0660**

**So Much Devilment! - An Extract from Stephen Crane's The Red Badge of Courage • 2007 M**

Stephen Crane. Source: extract from Stephen Crane's *The Red Badge of Courage* facsimile of the Manuscript published in 1973, which differs from the text as first printed. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale yellow cover printed in red ink, stitched. 207x153. Class credits: CTC, WAH, KDK, HP, TP, LMFR, NAS. Notes: illustrative cut on cover; cross of skull & crossbones on p [8]; colophon on back cover. 864.a.211(76) **M-0670**

**Some Wondrous Breed - An Extract from Stephen Crane's The Red Badge of Courage • 2008 L**

Stephen Crane . Source: extract from Stephen Crane's *The Red Badge of Courage* Manuscript facsimile published in 1973. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; grey cover printed in red ink, stitched. 209x151. Class credits: CTC, HC, CGK, CP, JR, ELS, NAS, CBW. Notes: ornamental border on p 1; cut of Albion press on p [8]; ornamental square on back cover. 864.a.211(77) **M-0680**

**The End of Cyanea capillata • 2008 M**

[Arthur] Conan Doyle. Source: extract from "The Lion's Mane" from the published facsimile of Conan Doyle's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; Light grey cover printed in green ink, stitched. 206x169. Class credits: PB, CC, CTC, AD, MH, SH, NAS, KT. Notes: pencraft ornament on cover; cut of Albion press on back cover; colophon on back cover. 864.a.211(78) **M-0690**

**Catilina Infuriens - Johnson's Sallust, from the Hyde Manuscript • 2009 L**

Sallust, tr [Samuel] Johnson. Source: extract from Johnson's Sallust. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; dark grey cover, stitched. 198x158. Class credits: KIB, CTC, EMC, ED, JAF, JMLK, NAS, LEU. Notes: decorative tailpiece on cover; printed Marginalia of source chapter numbers; cut of Albion press and colophon on back cover. 864.a.211(80) **M-0700**

**Catilina Conclusus - Johnson's Sallust, from the Hyde Manuscript • 2009 M**

Sallust, tr [Samuel] Johnson. Source: extract from Johnson's Sallust. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; dark grey cover, stitched. 184x156 [varies as Large as 206x160]. Class credits: CTC, PD, RDGI, EPM, GP, NAS, SAT, LJW. Notes: decorative tailpiece on cover; source chapter numbers as headings ["cap" for capitulus]; cut of Albion press and colophon on back cover. 864.a.211(81) **M-0710**

**An Oggsford Man • 2010 L**

F. Scott Fitzgerald. Source: extract of "The Great Gatsby" from the facsimile of the Manuscript published in 1973, which differs from the text as first printed. 4<sup>o</sup>: [A]<sup>8</sup>, 8 Leaves, pp [2] 3-13 [3]; pink cover, stitched. 187x140. Class credits: MA, DB-Y, LB, CTC, BJ, RP, NAS, RS. Notes: cover is blank; pencraft ornament on title page; cut of Albion press on p [14];. 864.a.211(83) **M-0720**

**A Christmas Carol - The End of It All • 2010 M**

Charles Dickens. Source: the 1993 facsimile of [Dickens']s Manuscript (now in the Pierpont Morgan Library), published in 1993. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; dark grey cover printed in red ink, stitched. 226x175. Class credits: JA, CTC, SC, TCAF, LS, NAS, OY-S, ST, DW. Notes: illustrative cut on cover; colophon on back cover. 864.a.211(82) **M-0730**

**Bound for Botany Bay • 2011 L**

William Bradley. Source: facsimile of William Bradley's journal, now in the Mitchell Library, Sydney. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; dark grey cover, stitched. 235x182. Class credits: CTC, SD, SF, EF, SO, NAS, JW. Notes: illustrative woodcut on cover; pencraft ornament on p [8]; colophon on back cover. Tag: journal; Australia. 864.a.211(84) **M-0740**

**The Most Accomplished Coquette in England - Extracts from Jane Austen's "Lady Susan" • 2011 M**

Jane Austen. Source: facsimile of Jane Austen's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; pale green cover printed in red ink, stitched. 260x203. Class credits: CTC, FF, RG, DM, DS, IS, NAS, TU. Notes: letters are described in printed Marginalia; cut of Albion press and colophon on back cover. 865.b.19



**M-0750**

**A Perfect Fury of Competition • 2012 L**

Charles Dickens. Source: extract from *The Cricket on the Hearth*, from the 1981 facsimile of the author's MS. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; dark grey cover printed in blue ink, stitched. 207x165. Class credits: CTC, SC, CD, EJYS, NAS, KU. Notes: ornamental tailpiece on p 7; cut of Albion press on p 8. 864.a.211(85) **M-0760**

**Enthusiasm, or, Which is the Heroine? - Jane Austen as Literary Critic • 2012 M**

Jane Austen. Source: from the 1990 facsimile Edited by Jo Mobert. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [3] 4-8; pale pink cover, stitched. 222x150. Class credits: CRC, CTC, DG, PP, NAS, LW. Notes: cut of Albion press on cover; ornamental tailpiece on p 8; colophon on back cover. Tag: letter. 864.a.211(93) **M-0770**

**A Frightful Fiend • 2013 L**

Mary Shelley. Source: first Extant draft of Mary Shelley's *Frankenstein* (1816-17). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; tan cover printed in brown ink, stitched. 211x142 [alt 220x145]. Class credits: TB, CTC, EH, EJ, PJ, DM, NAS, SS, BT, ST. Notes: skull & crossbones ornaments on p 8; colophon and cut of Albion press on back cover. 864.a.211(86) **M-0780**

**A Regimental Scandal • 2013 M**

Arthur Conan Doyle. Source: story originally published in the *Seattle Post-Intelligencer* in May 1892, this edition taken from the 1995 facsimile of Doyle's Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; yellow cover [alt orange] printed in red ink, stitched. 248x204. Class credits: JA, CTC, MF, CH, AJ, EM, NAS, NT. Notes: cut on cover; colophon on back cover. 864.a.211(109) **M-0790**

**Tess at Stonehenge • 2014 L**

[Thomas] Hardy. Source: extract from Hardy's *Tess of the D'Urbervilles* from a facsimile of his MS. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-3 [1] 5-8; yellow cover [alt blue, tan] printed in red ink, stitched. 244x189 [alt 223x184]. Class credits: CTC, LC, HG, RG, OM, NAS, ST, CV. Notes: cut of Albion press on cover; colophon on back cover ("printed on an 1862 Columbian press"). 864.a.211(97) **M-0800**

**A Terrible Disappointment • 2014 M**

Captain [Robert F] Scott. Source: 1968 facsimile of Captain Scott's diaries. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; tan cover printed in blue ink, stitched. 246x175. Class credits: CTC, JG, WG, EN, NAS, JW, JW [sic]. Notes: illustrative cut

runs across full Length of cover (back and front) signed “AD 1955” (same as used on M-0600); colophon on back cover. Tag: journal. 864.a.211(92)

**M-0810**

**The Most Unlearned & Uninformed Female - Some Letters of Jane Austen, 1815 • 2015 L**

Jane Austen. Source: extracts from Jane Austen’s Letters from the published facsimile. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-8; tan cover printed in green ink, stitched. 249x184 [alt 256x159]. Class credits: KB, CTC, JLF, CH, LK, CMcL, JR, NAS. Notes: ornament on front cover; colophon printed on back cover. Tag: letter. 864.a.211(95) **M-0820**

**A Sort of Exultation • 2015 M**

Thomas Hardy. Source: extract from “The Return of the Native” from a facsimile of the author’s Manuscript. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; white cover printed in red ink, stitched. 210x181 [alt 223x177]. Class credits: AB, CTC, JKH, SL, LS, NAS, ZLS, TT. Notes: tailpiece on p [8]; colophon and cut of Albion press on back cover. 864.a.211(89) **M-0830**

**A Happy Waiting - From Henrietta Emma Darwin’s Journal, 1871 • 2016 L**

Henrietta Emma Darwin. Source: Henrietta Darwin’s journal for 1871 (CUL MS DAR 247). 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale green cover printed in red ink, stitched. 207x181. Class credits: VB, CTC, HK, AK, AM, CM, DP, NAS. Notes: colophon and cut of Albion press on back cover. Tag: journal. 864.a.211(111) **M-0840**

**My Own Life • 2016 M**

David Hume. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale green cover printed in red ink, stitched. 224x171. Class credits: NDYB, RB, CTC, ELD, AG, AEM, FR, NAS. Notes: cut of Albion press on cover; colophon on back cover. 864.a.211(98) **M-0850**

**Unmeaning Gibberish - From Jane Austen’s Volume the Second • 2017 L**

Jane Austen. Source: [from “Love and Friendship”]. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; green cover [alt blue, red], stitched. 220x180. Class credits: CTC, PC, CF, GL, MMP, CS, LS, NAS, SS. Notes: colophon and cut of Albion press on back cover. 864.a.211(110) **M-0860**

**A Very Narrow Thing - A Sherlock Holmes Adventure • 2017 M**

[Arthur Conan Doyle]. Source: published facsimile of the author’s MS. 4<sup>o</sup>: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; dark pink cover, stitched. 237x169. Class credits: RA, FC, FC [sic], CTC, CD, HP, ISS, NAS. Notes: colophon on back cover. 864.a.211(90) **M-0870**

**Kew Gooseberries - Memories of Charles Darwin, by his Son Francis • 2018 L**

Francis Darwin. Source: extract from Francis Darwin's Memoir of his father Charles from a copyist's Manuscript (CUL DAR 140.3: 160-2 07). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pink cover [alt blue], stitched. 245x184 [alt 267x200]. Class credits: RHA, CTC, RAC, SJE, SRF, LM, LS, NAS. Notes: colophon on back cover. 864.a.211(91) **M-0880**

**Where's Gatsby? An Extract from the first MS Draft by F. Scott Fitzgerald • 2018 M**

F. Scott Fitzgerald. Source: extract from The Great Gatsby from the facsimile of the author's Manuscript, Washington, 1973. 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale green cover [alt pink, blue, rose], stitched. 216x171. Class credits: OWJB, CTC, AMFRAD, MAG, KK, CS, LS, NAS, MJW. Notes: colophon on back cover. 864.a.211(96) **M-0890**

**A Herkalus of a Porter! • 2019 L**

Elizabeth Anne Wheler. Source: extract from "Reminiscences of My Early Life" (CUL MS Add.8691). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; grey cover, stitched. 251x177. Class credits: CTC, AC, IG, DWEM, GP, FMS, LS, NAS, ENW. Notes: colophon on back cover. 864.a.211(115) **M-0900**

**The Fastest Steamer On the River! • 2019 M**

William Webb. Source: extract of Webb's journal of a tour of Scotland (CUL MS Add.5871). 4°: [A]<sup>4</sup>; 4 Leaves, pp [1] 2-7 [1]; blue cover printed in blue ink, stitched, [alt printed Light blue boards, cloth tape, Marbled End papers. 240x188. Class credits: EMB, GC, CTC, IF-T, EL, MTL, CPR, NAS. Notes: William Webb (1775-1856) was Master of Clare College and Vicar of Litlington, Cambridgeshire; illustrative cut on cover; colophon on back cover; "printed on a Columbian hand-press". Tag: journal. 864.a.211(105) **M-0910**

**Scenery of the Finest Character • 2020 L**

William Webb. Source: extract of Webb's journal of a tour of Scotland in 1838 (CUL MS Add.5871). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; green cover, stitched. 244x180. Class credits: AA, KMB, CTC, KD, AFLG, CHM, DM, NAS. Notes: William Webb (1775-1856) was Master of Clare College and Vicar of Litlington, Cambridgeshire; illustrative woodcut on cover signed "R.A"; colophon on back cover. Tag: journal. 864.a.211(101) **M-0920**

**A Drosky for Crieff • 2021 M**

William Webb. Source: extract of Webb's journal of a tour of Scotland in 1838 (CUL MS Add.5871). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pink cover, stitched, [alt printed pink boards, cloth tape, Marbled End papers]. 232x187. Class credits:

GC, CTC, SAK, EM, MN, AR, VS, LS, NAS, HMT. Notes: William Webb (1775-1856) was Master of Clare College and Vicar of Litlington, Cambridgeshire; illustrative cut on cover; colophon on back cover. Tag: journal. *864.a.211(102)* **M-0930**

**Whisky & Oat Cake • 2022 L**

William Webb. Source: extract of Webb's journal of a tour of Scotland in 1838 (CUL MS Add.5871). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; orange cover, stitched, [alt printed orange boards, cloth tape, Marbled End papers]. 270x179. Class credits: CLCA, CTC, MME, RL, JDM, NAS, JPW, HW. Notes: William Webb (1775-1856) was Master of Clare College and Vicar of Litlington, Cambridgeshire; illustrative woodcut on cover; colophon on back cover. Tag: journal. *864.a.211(100)* **M-0940**

**Hornpipes & Scotch Reels • 2022 E**

James Plumptre. Source: extract from his journal of a tour of Scotland in 1795 (CUL MS Add.5808). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pale yellow cover, stitched. 254x176. Class credits: EJA, TB, SRC, CTC, JG, ARK, JFKN, NAS. Notes: James Plumptre (1771-1832) was a Fellow of Clare College, a playwright & Vicar of Great Gransden, Huntingdonshire; illustrative woodcut on cover; colophon on back cover. Tag: journal. *864.a.211(113)* **M-0950**

**Darwin Correspondence • 2022 M**

Francis Darwin. Source: extract from the Memoir of Charles Darwin written by his son Francis (CUL MS DAR 140.3). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; Light yellow cover [alt Mustard], stitched. 232x176. Class credits: CTC, EF, SG, RH, MRK, RMK, CS, NAS, LT. Notes: decorative "Postscript" cut on cover; colophon on back cover. *864.a.211(94)* **M-0960**

**Heiresses are Monstrous Rare • 2023 L**

Jane Austen. Source: extract from a facsimile of the autograph Manuscript in King's College, Cambridge, of Jane Austen's unfinished novel Sanditon. 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; green cover, stitched. 243x175. Class credits: MAB, CTC, EF, VG, BWM, GM, ES, LS, NAS. Notes: decorative cut on cover; decorative cut on p [8]; colophon on back cover. *864.a.211(104)* **M-0970**

**Cocoa & Green Tea • 2023 E**

Jane Austen. Source: extract from a facsimile of the autograph Manuscript in King's College, Cambridge, of Jane Austen's unfinished novel Sanditon. 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; pink cover, stitched. 249x188. Class credits: MDB, RB, Z-YC, CTC, JD, EF, NLN, NAS, IMT. Notes: decorative cut on cover; colophon on back cover. *864.a.211(99)* **M-0980**

**Poor Creature! • 2023 M**

Jane Austen. Source: extract from a facsimile of the autograph Manuscript of Jane Austen's *Lady Susan*. 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 245x184. Class credits: CAA, CTC, KAH, AH, LI, FMR, NAS, ASZ. Notes: illustrative woodcut on cover; colophon on back cover. 864.a.211(108)  
**M-0990**

**A Tour of Scotland • 2024 L**

Elizabeth Anne Wheler. Source: extract from "Reminiscences of My Early Life" (CUL MS Add.8691). 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; purple cover, stitched. 230x178 [alt 239x178]. Class credits: NA, TFPB, RMB, CTC, KJ, LIMK, SAP, CR, NAS. Notes: decorative cut on cover; decorative tailpiece on p [8]; cut of Albion press on back cover. 864.a.211(107) **M-1000**

**Large, Dark Eyes • 2024 E**

Jane Austen. Source: Jane Austen's to her Sister Cassandra (with a postscript by her niece Fanny) from the facsimile of the author's Manuscript published by Southern Illinois University Press in 1990. 4°: [A]<sup>4</sup>; 4 Leaves, pp 1-7 [1]; yellow cover, stitched. 236x179. Class credits: MLB, CTC, JMD, D[RD]M, GMcM, AP-T, CR, LW, EHW. Notes: cut of a wooden hand press surrounded by text: "Celebrating fifty years of practical teaching in the Morison Historical Printing Room"; decorative cut on p [8]. Tag: letter. 864.a.211(112) **M-1010**

## Technical Appendix

This appendix expands on the Colophon to describe more fully the technology behind this computer-formatted handlist.

I built this booklet as a Digital Humanities proof of concept for data-driven document production. My goal is to help researchers who must compile a large amount of data during the discovery and research phases of a project, but deliver a product that has to be in a human-readable document format.

I believe this experiment was successful: I generated all the data and the text and stored them in computer files independently of any formatting or layout definitions; that was left to the programs I describe below. This allows me to use *data* tools—in this case, a spreadsheet—to organise and store the data while using *text formatting* tools to generate the final form of the document. This tool set would work equally well on top of a flat file of data or any kind of database.

When it is necessary to make a change to the document, I can update the data and run one command that updates the files to generate a draft of the final PDF file with all formatting. Similarly, if I want to change the formatting—font, margins, italics, etc—I change the formatting spec in one place, run that same update command, and I can look at the results in the fully formatted PDF file.

Before diving into the details, I want to observe that this approach could be adapted to any data-driven document preparation. A range of use cases can be defined and instrumented using these tools with only minor modifications. All the packages described here are free, open-source software available for most common computing platforms (Mac, Windows, Linux).



The data for the Handlist were entered into a spreadsheet across fourteen columns: M-number, Year, Title, Author, Publisher, Credits, Source, Collation and pagination formulae, Dimensions, Typeface, Notes, Classmark, Sort author, and Tags.

Comparing the working spreadsheet to the published document reveals that not all columns are being used and that the fields in the Handlist are in a different order. This independence of the data arrangement and the layout of the final document is a key feature of this approach.

The connector that makes this work is a small program<sup>12</sup> I wrote that parses a comma-separated file generated by the spreadsheet program and outputs a marked-up file, calling a different markup macro for each column. For example the first four lines of the file generated from the spreadsheet look like this:

```
.XP
.COLUMN01 "M-0010"
.COLUMN02 "1974 M"
.COLUMN03 "Esmond Harried"
```

These are instructions to the text formatter to start a new indented paragraph (.XP) and then call the macro called COLUMN01 with the data value “M-0010”, the macro COLUMN02 with “1974 M”, etc. As you’ll see below, those macros control all the formatting for the data from each column of the source spreadsheet.

This might be recognisable as belonging to the nroff/troff/groff markup language (and groff -ms in particular). This is a typesetting system developed at Bell Labs in the 1970s for reports, memos, and most famously—manual pages—on Unix and Unix-like systems. Nroff outputs to character-based devices such as display terminals or text files; troff included drivers for phototypesetters and other output devices; groff is the GNU Software version with backwards compatibility.<sup>13</sup> I chose to use the -ms macro set as being a good, general purpose document preparation set of macros.

That gave me the basics of document formatting: line filling, pagination, footnotes, and control over fonts. To this I added definitions for the macros I needed to handle the data in each column: COLUMN01, etc. In some cases, the macro just stores the value for use later when processing another column. For example, COLUMN01 stores the M-number for that entry in a string variable named “macno”. I chose not to show the M-number until the end of the entry, so the definition of COLUMN14 includes outputting the current value of “macno” in bold after some extra space, among other things.

As I filled in the spreadsheet with data from detailed inspection of the file copies stored in the HPR and the catalogued copies in the Cambridge University Library, I realised that some fields were unnecessary. I couldn’t take the time to identify all the typefaces used and the only typeface credited is 12p Ehrhardt, so I ignored that column. Similarly, the Publisher column is

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12. I wrote some custom programs in ‘go’, but any flexible language supported on modern computers would work (python, rust, or even perl)

13. Meaning that it works the same as the earlier, proprietary software packages which have only limited availability. See [www.gnu.org/software/groff/](http://www.gnu.org/software/groff/) for details.

meaningless where technically most or all of the pamphlets were “privately printed” in the Historical Printing Room at CUL. Leaving out these data elements was a small change in the definitions of the COLUMN macros; no change to the data.

The big significance of this approach is that changes only have to be made in one place. If I’m changing the content, I edit where the text is in the marked-up input file; If I’m changing the format, I change the macro that processes the text. For example, an earlier draft of this document had the data elements in a very different order. Rearranging the fields was all done by editing the macro definitions.

Similarly, I was able to experiment with formatting different elements in bold or italic and seeing how it looked. Anybody who has edited a large document and changed their mind on whether to put something like classmarks in italic or not knows how long it takes to select some text, apply the formatting, find the next text to change, etc.

For the index, I used the .IX macro in the -ms package that outputs a string with the current page number as it formats the document. The COLUMN macros for the Title and Sort Author columns call the .IX macro for each entry automatically, making index entries with those fields directly.. Another small program handles moving “The”, “A”, and “An” to the end of the title and truncating any very long titles before sorting the entries in dictionary order (ignoring case).

Tying this all together is a Makefile (input to the ‘make’ program) that defines the dependencies among the source files for the entire document. This orchestrates the assembly of the entire document with one command, turning any files that have changed more recently than the final PDF file into the processed component pieces and putting them all together correctly.

Each of the main sections of the document is in a different file: the preface and introduction, the explanatory notes, the entries themselves, this technical appendix, and the colophon. The Makefile establishes that the marked-up version of the entries depends on the comma-separated file exported from the spreadsheet and it holds the instruction on how to make the formatted output by calling the right programs in the right order.

Perhaps the trickiest thing the makefile has to take care of is the index. All the markup files need to be processed to assign page numbers to the indexed terms. But then the index itself has to be included in the final document, between this appendix and the colophon. To do this, the makefile calls for the



whole document to be generated twice: once to calculate page numbers and the second time to include the index in the file. The extra work is inconsequential—the whole process of generating all the component pieces, formatting them twice, and assembling them into the final PDF takes under a second.

The makefile is something one has to write once, after you know how your document is decomposed into files and which files are needed for which parts of the document. It defines the dependency tree of all the parts of the document.

Therefore my “development cycle” for making changes in this document is to edit the part that needs editing—in this case, this Appendix in a file named ‘techapp.n’—in a text editor (I use vim), save the file, and run “make”. The last step in the Makefile is to open the finished PDF on my screen so I can see how the changes look.

Of course, I am making edits to different files as I settle on the final format of this Handlist and finalise the text. As a software engineer, I like the safety net of a version control system. This is entirely optional, but it allows me to track changes, version various drafts, compare different versions, and even roll-back a change that I don’t like to the way it was before the change. I use Git<sup>14</sup> out of familiarity with it, but any good modern tool would work.

This all involved some extra time to set up and debug (software *always* needs debugging), but it was worth it because it gives me a stable platform that allows me to concentrate on the content, delegating the formatting to the rules encoded in the software. It would have taken much longer and been more prone to errors if I had tried to build this document in a WYSIWYG<sup>15</sup> editing system such as Microsoft Word or Adobe InDesign.

If anybody is interested in learning more, please feel free to contact me at drdm@impressed.com or find me in the HPR.

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14. See the Wikipedia for a description: [en.wikipedia.org/wiki/Git](http://en.wikipedia.org/wiki/Git)

15. WYSIWYG - What You See Is What You Get

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